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ANDRE MASSON

EXAMPLES OF HIS WORK FROM 1922 TO 1945

FEBRUARY 4—MARCH 1, 1947

BUCHHOLZ GALLERY

CURT VALENTIN

32 EAST 57 STREET · NEW YORK

The Buchholz Gallery gratefully acknowledges the generous loans of The Museum of Modern Art, Mr. Stephen C. Clark and Mr. F. Karoly.

PAINTINGS BY ANDRE MASSON

André Masson's work is represented by paintings in the following museums: The Baltimore Museum of Art (Saidie May Collection); The Albright Art Gallery, Buffalo; The San Francisco Museum of Art; The Phillips Memorial Gallery, Washington.

17. II. 1947.

CAT. No. 22

ANDRE MASSON ON SURREALISM AND "ABSTRACT" ART*

"Yes, I was associated with surrealism. With me surrealism has been a cyclic affair. I was one of the first group of surrealists. Then in a manner of speaking I became separated from them.

"But I am actually more a surrealist in my illustrations than in my painting. Perhaps it is really that my romanticism appears surrealist.

"Fundamentally I am more a sympathiser with surrealism, than a surrealist or a non-surrealist. . . . I like Chardin too much ever to be a surrealist. In Chardin we find no association with things outside the representation itself, or at any rate, a minimum of them. Plastic rigour cannot be replaced by even the richest literary imagination. A painting or sculpture does not have a survival value if it lacks this plastic rigour. The literary imagination in such work is never anything but a pretext or excuse for it and must be absorbed into the plastic form. If it is not, the literary imaginative element soon becomes dated.

"As a consequence I am solitary: I am too surrealist for those who do not like

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*From James Johnson Sweeney, ELEVEN EUROPEANS IN AMERICA. Museum of Modern Art, 1946; and André Masson, A CRISIS OF THE IMAGINARY, Horizon, London, 1945.

surrealism, and not surrealist enough for those who do. I accept the ambiguous situation much as Delacroix did—I do not compare myself with Delacroix, but I believe I understand Delacroix. If he had not the strength of plastic rigour Delacroix would have been a Redon.

"People talk a lot about abstraction with reference to contemporary painting. I do not know at what point in a work of art the critics decide that it begins or ends. Perhaps a painter will be allowed to suggest that this term abstract should be reserved for metaphysical discussions: a domain in which this notion—it is at home there—has provoked brilliant controversies from Aristotle to Husserl and Whitehead.

"The absence of subject—the picture itself considered as object—this esthetic is perfectly defensible. However the fear of painters who lay claim to it—the fear of making reference to the outer world—forms a curious parallel to the fear of those who will not compromise with the irrational: that of not being surprising enough."

CAT. No. 4

CATALOGUE

OILS

1922 1 Cross-road
25½ x 21"

1923 2 In the Woods
21¼ x 13"

3 Man with Apple
31¾ x 21¼"

4 Masks
23¾ x 29"

CAT. No. 8

CAT. No. 13

1924 5 Man
39½ x 25¾"

1925 6 Dead Bird
28¾ x 21½"

7 Woman
28½ x 23½"

8 Amphora
31¾ x 21¼"

9 Meteors
28¾ x 21¼"

1926 10 *La Reine Marguerite*
18¼ x 13"

1927 11 *Enfants des Iles*
36 x 23½"

12 On the Beach
22 x 19¼"

13 *Les Promeneurs*
28¾ x 14¼"

14 Death Mask
15 x 18"

15 The Knife
16¼ x 13"

16 Haunted Castle
18 x 15"

17 Horse Devouring Birds
43¼ x 19¾"

18 Battle of the Fish
14 x 28"
Lent by The Museum of Modern Art

1930 19 Fish
37½ x 51"

1941 20 The Couple
34¾ x 14¼"

1942 21 Meditation on an Oak Leaf
40 x 32¾"
Lent by Stephen C. Clark

1943 22 Theseus
15 x 62"
Private Collection

23 Antille
50 x 33"
Lent by F. Karoly

1944 24 The Wind
40 x 30"

1945 25 The Elk Hunt
22 x 27"

26 Tiger's Skull
8 x 9"

27 *La Renne de Sable*
31¼ x 24¼"

28 Reading
12 x 10"

29 Turtle
10 x 12½"

CAT. No. 26

CLEVELAND MUSEUM OF ART LIBRARY

CAT. No. 19

CAT. No. 29

ON EXHIBITION AT THE WILLARD GALLERY

DRAWINGS

1922 30 Man with Mandolin
Charcoal and pastel.
23½ x 18¾"

1929 31 Battle of the Fish
Pastel. 19 x 24¾"

1931 32 Bacchanal
Charcoal. 17½ x 23"

1939 33 Fraternity of Natural Kingdoms
Ink. 17¾ x 24½"

34 Love of the Plants
Ink. 24¾ x 17¼"

35 Morphology of Passions
Ink. 24 x 18"

CAT. No. 30

CAT. No. 43

1940 36 The Philosopher
Ink. 19½ x 13½"

37 The Dead Tree
Ink. 14½ x 10½"

1942 38 *Divertissement*
Pastel. 19¾ x 25½"

39 Homage to John Donne
Ink. 22 x 18"

1944 40 Nude with Butterfly
Ink and pastel. 24 x 17¼"

41 Centauress
Ink. 22 x 17½"

1945 42 Head of a Child
Ink and pastel. 24 x 18"

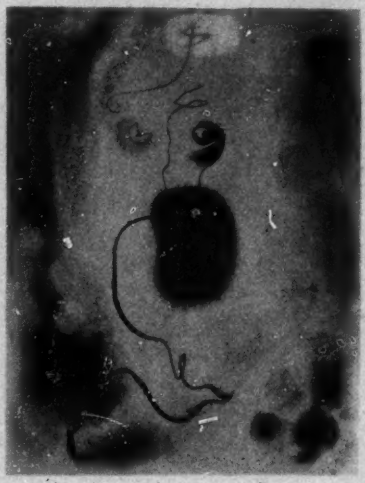
43 Famine
Ink and pastel. 24 x 18"

44 Turtle
Ink and pastel. 18 x 24"

45 Turtle
Ink and charcoal. 18 x 24"

46 Self Portrait
Ink and wash.
14½ x 16¼"

47 Centauress with Shells
Ink and pastel. 24 x 18"



CAT. No. 40

CAT. No. 47

PORTFOLIOS AND BOOKS

ILLUSTRATED BY ANDRE MASSON

ANATOMY OF MY UNIVERSE. Text and 34 drawings. out of print

NOCTURNAL NOTEBOOK. 14 Drawings. $ 2.00
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GEORGES DUTHUIT. LE SERPENT DANS LA GALERE. With 8 Drawings in collotype and 20 Drawings. Limited edition of 500 copies. $20.00

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MYTHOLOGY OF BEING. A Poem. Eight pen and ink drawings, and a frontispiece. (Wittenborn) 1942. $10.00

ANDRE MASSON. Texts by André Breton, Robert Desnos, Paul Eluard, Michel Leiris, Benjamin Peret and others. 53 Drawings. (Paris, 1940) Limited edition of 400 copies. $12.50

MYTHOLOGIES. 41 Drawings. (Editions Fontaine, Paris)

MICHEL LEIRIS. GLOSSAIRE J'Y SERRE MES GLOSES. 15 Lithographs. Paris 1939.